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Schlicht - Influence of the Ancients - 1873

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FROM

The University of
Rostock

ON THE
INFLUENCE OF THE ANCIENTS
TO BE TRACED IN
MILTON'S STYLE AND LANGUAGE.

INAUGURAL DISSERTATION

FOR THE

ATTAINMENT OF THE DEGREES OF DOCTOR OF PHILOSOPHY AND MASTER OF ARTS
AT THE UNIVERSITY OF ROSTOCK

BY

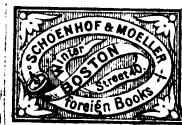
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Printed by O. R. Foege.

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when he first opens his book, finds himself surprised by a new language“. Thus far we cannot but consent. Unlearned readers do indeed find themselves, as it were, before a new language but to say, „Milton wrote no language at all and has formed a Babylonish dialect“, seems at least hazardous, and we must wonder that a critic, so great and powerful in general laws should have been so weak in examining details. Milton was far from writing „no language“ he wrote his own language and that his own language was formed upon judicious principles what could be a better proof of it than that he is the first poet whose noble language has, at this time, not become obsolete and that from Milton the English date their elegant model language of poetry?

But wherein, then, consists the strangeness and novelty of his language? The answer may be found in the word „unlearned“. To the unlearned reader it is a new language, for it is tempered and mixed with words, phrases and constructions taken from foreign language especially from the Latin and Greek and the influence of these two languages is, to a very high degree, to be traced in Milton's vocabulary as well as in his style and language and not only in his poetry but also in his prose writings.

Milton's education, private and public, and his studies as a child, as a youth and as a man could not but effect this influence. His father, a man of considerable acquirements and highly attached to music and literature, furnished him with private tuition and here as well as in school and afterwards at the university, his teachers were men highly educated in the knowledge of the ancients. They ingrafted their love of the Greek and Roman antiquity into the mind of young Milton and warmed it with a delight that never forsook it. Milton himself speaks „of the good luck he had from a careful education, to be inured and seasoned betimes with the best and elegantest authors of the learned tongues“. With an uncommon avidity and an indefatigable industry that proved afterwards fatal to his health, he studied the masterpieces of the ancients, especially Homer, Ovid and Euripides, of which the former he could almost entirely repeat and he retained numberless passages and expressions of theirs so deeply in his mind that they hung inherently on his imagination and became, as it were, his own. After leaving St. Paul's School, he went to Cambridge as a distinguished classical scholar and conversant with several languages, especially Latin, in which his skill was eminent and according to Johnson „Such as places him in the first rank of writers and critics“. During the five years which, after leaving college, he passed in his father's house, he read over all the Greek and Latin authors then known and on his return from his journey to Italy he pursued his studies indefatigably. At the same time he instructed his nephews and a few other pupils and in the catalogue of Latin and Greek authors which is given out by his younger nephew, there are books which are even now scarcely read at colleges and universities. In the times of political controversy that followed, he incessantly, even in evil times and hardships, remained immersed in indefatigable study; as he himself says, his round of study and reading was ceaseless and it was in declining age that he composed his two great epic poems and his only tragedy, the flower of all his study and learning, of which the *Paradise Lost* he had been preparing during some twenty years of political engagement. Milton's reading was immense, he was the most learned of modern poets. Scarcely any beauty of modern or of ancient poets escaped his notice and we see the whole of his poetry tinged by the latter in a very high degree.

The whole of Milton's poetry may be divided into two large parts. One of them contains his two epic poems and I may be permitted to treat of them first.

Aristotle in his treatise „περὶ ποιητικῆς“ Chapt. 22. assigns as the two principal requisites of the language of an epic poem sublimity and perspicuity. There is no doubt that in the former Milton strictly followed the rules given by the ancient critic and he has been in every respect successful. His language in his epic poems is highly sublime. All the methods given by Aristotle as derived from Homer, the father of all poetic beauty, we find employed by Milton. The idiomatic style is avoided, the common forms and ordinary phrases of speech, frequently even technical ones, are shunned and the Greek or Latin way of expressing them adopted; metaphors are frequently and with a powerful boldness employed and hence it is that Johnson called Milton's language a new language for an unlearned reader.

The idiomatic style is avoided by importing the idioms of foreign languages; and what languages could have been more properly and more naturally employed by Milton than his beloved Latin and Greek? Though the Italian and the Hebrew, and the languages of Spenser and Shakspeare may be traced in not a few passages of his works, Latinisms and Grecisms are by far more frequent and Richardson was bold enough to say hyperbolically, „Milton constantly makes Latin and Greek of English“. Herein he differs from his great predecessor Spenser. Spenser's diction is, I venture to say, classically obsolete, that of Milton is classically antique, both of them made so on purpose.

As to perspicuity of language we cannot but say that in this department, on the whole, Milton did not adhere to Aristotle's rule. Especially in his epic poetry and also in his other works, perspicuity is not unfrequently wanting. This defect, however, did not originate in carelessness — to impute anything like that to Milton would be an absurdity — it was, on the contrary, the very sublimity of his language and a wish to compress it as much as possible to the conciseness of the Latin and Greek that made the great poet occasionally incur the fault of obscuring his style in a considerable degree. Many others in all languages, composing after the model and under the influence of the ancients, have incurred the same fault, for instance Klopstock, still Klopstock has done very much for the German language in the same way, as Milton has done for his native English.

Much of what has been said of the two epic poems applies to the rest of Milton's poetry. In Samson as well as in Comus, Arcades, Lycidas, L'Allegro, Il Penseroso, in his Sonnets and in his Odes, the reader frequently meets with passages by which some of the ancient masters are called before his mental eye and he is enchanted to observe the noble manner, in which the great scholar borrowed from his great masters, himself a master not less than they.

Before going through the several parts of speech and examining each by itself, I may be permitted to give some observations of a wider range that apply to all or at least to many of them.

I.

One of the principal ways in which Milton effected his foreign language is his **use of English words in a Latin or Greek sense.**

There are a number of passages in which English words are used, not in the meaning they have in the common language of his time or even of the period before his own, but in the sense they have in those languages (Greek or Latin) from which they are derived, and frequently, especially if they are compounds, in the literal and original sense.

Most of his Latinisms originate in this use and some of his Grecisms too. The following is the table of such words arranged in alphabetic order.

Absolve, v. t. in P. L. VII, 94. corresponds to the Latin *absolvere* = *perficere*. In P. L. III, 291. and X, 829. it has the vulgar meaning.

Access, n. = Latin *accessus*, poetically = way (door) by which a thing may be approached, in P. L. I, 761; or occasionally = *accessio*, an increase (Engl. accession) in P. L. IX, 310. In the sense of near approach it is found in P. L. IV, 137. and in the vulgar sense of admittance, admission in P. L. IV, 511, 810; P. R. I, 492; Ps. LXXXVI, 23. etc.

Afflict, v. t. 1) in the sense of *affligere* = to strike down, to dash down, hence to rout: P. L. I, 186; II, 166; IV, 939; VI, 852. 2) = *afflictare* = to visit, to torment (*afflictare morbo*) in P. R. I, 425; S. A. 114, 914, 1252.

In the vulgar sense it is found in P. L. X, 863; XI, 315. and elsewhere.

Ambition, n. In the primary sense of *ambitio* (from *ambire*, to go about) expressing especially the going about of candidates for an office in Rome to solicit votes, hence to obtain any other subject of desire: S. A. 247.

In the vulgar meaning: P. L. II, 485; IV, 40, 61, 92; IX, 168; XII, 511; P. R. III, 90.

Amerce, v. t. once employed by Milton and in the sense of the Greek *ἀμείψεν* = to deprive: P. L. I, 609. This verb occurs in Spenser, („to amerce with penance due“) Shakspeare and elsewhere in old English poetry, but there it means to *punish* and is followed by *with*.

Argument, n. = Latin *argumentum* = emblem, device: P. L. VI, 84.

Artificer, n. as in Latin *artifex* poetically used for *inventor*, *auctor* (*artifex caedis*): P. L. IV, 121.

Ay, adv. in English principally employed to express astonishment, admiration or assent, affirmation, is used by Milton throughout his poetry in the additional sense of the Greek *αἶ* or *αἶ* expressive not only of the affects above mentioned, but also of complaint, mourning etc. It is found in this sense in P. L. X, 818; S. A. 330; Lyc. 56, 154; Com. 511.

In conformity with the Greek, Milton always spells ay, not aye, employing the latter form only in the sense of always, ever.

Barbaric, a. in P. L. II, 4. used, not in a bad sense, but in the primary classical of *barbaricus*, *barbarus* and *βάρβαρος* = not Roman, not Greek, foreign. (Pope „barbaric gold“.) Somewhat to the same purpose **barbarous** in P. R. III, 119.

Capital, a. in P. L. XII, 383. and by way of pun in S. A. 394. as it is derived from *caput*, used = pertaining to the head.

In P. L. II, 924. and XI, 343. it is used in the vulgar sense of chief, principal. In S. A. 1225. it means: involving the forfeiture of head or life.

Cast, v. i. In P. L. III, 634. and XII, 43. it means to consider, to revolve in one's mind (mod. English to cast about) and suggests Milton's having his eyes upon the Latin *jactare*. But it is found in this sense in Lily's *Euphues*, „Yet at the last, casting with myself that —“ (see Nares, Halliwell and Weight.)

Secure, a. followed by of in the true acception of the Latin *securus* (= *se*, i. e. *sine* and *cura*) = without any concern about or fear of (Aen. I, 354. „*Securus amorum*“) P. L. IV, 791; V, 638, 639; X, 779.

Charity, n. In P. L. IV, 756. it gives a pure Latinism. Here it is used in the plural number and in the sense of *caritas* = affection, applied to relations of consanguinity and affinity. (Cicero, *De Off.* I, 47.)

In the vulgar and scriptural meaning it is found in P. L. III, 216; XII, 584.

Commit, v. t. = *committere* in its primary sense, to send together, hence to join, to found: Son. XIII, 4, „Committing short and long“.

Conjure, v. i. = Latin *conjurare* = to conspire, the latter being the vulgar and modern form in English: P. L. II, 693, „conjured = *conjuratus* = having conspired.

Charm, n. in conformity with the Latin *carmen* 1) = song, melody: P. L. IV, 642, 651, „charm of birds“. II Pens. 43, „the bellman's charm“. 2) = *poema*: P. R. IV, 257, „Aeolian charms“ = *carmina aeolia*. But compare Spencer, „Free liberty to chant our charms at will.

Crown, v. t. classically used in the sense of the Latin *coronare* (*ἐπιστεφανοῦν*) = to put up with, (Virgil, „*coronare cratera*“, Homer, „*ἐπιστεφανοῦν κρητῆρας*“) in P. L. V, 445. This Grecism is found, though rarely, throughout English poetry, f. i.

„He shall, unpledged, carouze one crowned cup

„To all these ladies health“.

Reed's edition of Dodsley's Collection of Old Plays: All Fools IV, 186. Nares.

Decent, a. In the two places in which it is found in Milton, P. L. III, 644. and II Pens. 36. it has the occasional sense of the Latin *decens* = graceful. (well formed.)

Dividual, a. rare of itself and probably of Milton's own coinage, corresponding to Latin *dividuus* 1) = divided, shared with others: P. L. VII, 382. 2) = to be separated: L. XII, 85. cp. individual.

Divine, a. In P. L. IX, 845 it corresponds to the Latin *divinus*, occasionally = foreboding, prophetic (*divinus futuri*, „*Avis divina imbrum*“: Hor. Od. III, XXVII.) and hence it is followed in the passage by of.

Entire, a. in the sense of *integer a* = untouched by, not contaminated by, free from: L. IX, 292, „Entire from sin and blame“. cp. „*Gens integra a cladibus belli*“, Livy IX, 41. It has the vulgar meaning in P. L. I, 146, 671; III, 265; V, 502; VI, 399, 741; X, 9; XII, 264 etc.

Exercise, v. t. in the occasional sense of *exercere*, to vex, to harass, to torment: L. II, 89. cp. „*Te nullius exercent numinis irae*“, Virgil, Georg. IV, 453. In the vulgar sense: L. IV, 551; X, 400, 796, 927; S. A. 612.

Fable, n. in the original sense of *fabula*, an event or circumstance generally spoken of whether true or not: P. L. IV, 250, „Hesperian fables true“. In P. L. I, 197, 580; II, 627; 11; P. R. IV, 341; Lyc. 160. it has the vulgar meaning.

Fraud, n. = Latin *fraus*, which sometimes means not only deceit, but any crime, sin in general, frequently the consequence of a deceit, a deceitful trick: P. L. V, 880; VII, 143; 643; P. R. 372. cp. *admittere fraudem capitalem*.

Frequent, a. in the occasional sense of *frequens* i. e. crowded, in great numbers (*senatus frequens convenit*“, Cicero, Ad Div. X.): P. L. I, 797; VII, 504; perhaps also: III, 534.

Give, v. twice used in a very elegant Latinism or rather Grecism, in the sense of to grant, to grant power or license to do a thing: P. L. I, 736; IX, 818. (Cp. Pope, „Give thy friend shed the sacred wine“.)

Globe, n. classically employed to denote a collection of men closely gathered together (cp. Aen. X, 873; Livy. VIII, 32.) in P. L. II, 512; P. R. IV, 581.

Hear, v. t. in the purely classical sense of to hear to be called (*Horace*): P. L. III, 7.

Hinge, n. = Latin *cardo*, meaning not only the hook or joint on which a thing turns, but also, especially in the plural number, cardinal point: P. R. IV, 415.

Illustrate, v. t. in the occasional sense of *illustrare*, to make illustrious, famous: P. L. V, 739.

Impediment, n. = Latin *impedimentum*, *impedimenta*, baggage, luggage: P. L. VI, 548.

Implicit, p. p. = Latin *implicitus* p. p. of *implicare*, to entangle, to infold: P. L. VII, 323. („In his woolly fleece I cling implicit“: Pope, Odyss.)

Impotence, n. in a pure Latinism used in P. L. II, 156, where, in conformity with the Latin *impotentia*, it means want of selfrestraint, unsteadiness etc.

Individual, a. = Latin *individuus*, occasionally = not to be separated: P. L. IV, 486; or = not divided: P. L. V, 610.

Induce, v. t. employed in P. L. VI, 407 in the primary sense of *inducere* (in — *ducere*) = to lead in („Jam nox inducere terris umbras parabat“: Hor. Sat. I, 9.)

Inoffensive, a. = *inoffensus*, 1) = uninterrupted: P. L. VIII, 164. 2) presenting no interruption: P. L. X, 305. In the common acceptance of harmless, doing no mischief, it occurs in P. L. V, 345.

Lax, a. in the primary sense of *laxus*, wide, spacious, unconfined (*laxa domus, toga, l. spatium*) in P. L. VII, 162.

Limitary, a. occurs once, in P. L. IV, 971. in the sense of *limitaneus*, = placed at the limit. (*limitanei duces, milites*.)

Longitude, n. = *longitudo*, length: P. L. IV, 539; V, 754; VII, 373. In the vulgar meaning (length, east or west,) it is found in P. L. III, 576.

Marble, a. in P. L. III, 564. = Latin *marmoreus*, frequently used, not to denote hardness, but smoothness, glistening whiteness etc. as derived from *μαρμαρος, μαρμαρινος*. Cp. „*Marmoreaequore*“. Aen. VI, 729.

But it is found in Shakspeare, Othello III, 3. „By yon marble heaven“

Matron, n. throughout Milton's poetry, with perhaps one exception (Ode on the Death of a Child, 54.) used in the classical sense of *matrona* = any married woman, while in modern English it means an elderly married woman: P. L. I, 505; IV, 501; XI, 136; S. A. 722.

Mix, v. t. in the occasional meaning of *miscere* = to fill („*Ompia flamma ferroque miscetur*“: Livy. I, 29.) in P. L. II, 69; perhaps in VIII, 602. too.

Oblige, v. t. in P. L. IX, 980 = *obligare*, to render guilty of, accessory to (*obligare scelera, impia fraude*.)

Obtain, v. t. in P. R. I, 87. = *obtinerē*, to keep, to have, to maintain a hold on a. In the common acceptance, it is found in P. L. III, 156, 660; IV, 93; VII, 112; IX, 20; X, 75, 938; XI, 47; P. R. II, 73; III, 168, 354.

Peculiar, a. used as a substantive in P. L. VII, 368. somewhat in the sense of *peculium* = property of a slave, employed to redeem his liberty. In the above passage the sun is, in a manner, the master who gives food, i. e. light, to the other stars.

Pen, n. = *penna*, feather, wing: P. L. VII, 421.

Permit, v. t. = Latin *permittere* = to refer, to leave: P. L. XI, 554 (Horace, Od. I, 9. „*permitte divis*“) and P. R. IV, 183, a remarkable passage, in which it means to resign, to give up. In the common acceptation it is found in P. L. VI, 674; IX, 4, 885, 1159; X, 574; XI, 260; XII, 90; P. R. I, 483; S. A. 1159; II Pens. 77.

Person, n. in the classical sense of *persona* = part, character in P. L. X, 156. (cp. „If there were an honour to that person which he sustained“, Milton's History of England.)

Personate, v. t. = Latin *personare* (*per* — *sonare*) poetically = to praise, to extol: P. L. IV, 341.

Piety, n. = *pietas*, expressive not only of reverence and veneration of the Supreme Being, but also of affectionate reverence of parents, friends, country: S. A. 993.

Pious, a. likewise, in the classical sense of *pius* („*pious Aeneas*“) in P. L. V, 135; S. A. 955.

Pledge, n. = Latin *pignus*, especially in poetry and in the plural number = child: P. L. I, 107, and perhaps Ode a. a. Sol. Mus. 1.

Pomp, n. employed, not as an abstract noun, but = Greek *πομπή* and Latin *pompa* = procession on solemn occasions, hence 2) retinue, train 1) in P. L. VII, 564; P. R. I, 457; S. A. 436. 2) in P. L. V, 354; VIII, 564.

Pontifical, a. once used in a sense, derived from its component parts, *pons* and *facere*, = pertaining to the building of bridges: P. L. X, 313. „Art pontifical“ = art of bridge building. (Perhaps it affords a pun in this passage.)

Pretend, v. t. in the original sense of *præstendere*, to hold, to place before (*oculis ostendere*) in P. L. X, 872, and perhaps in S. A. 873. Compare: P. L. V, 244, 768; S. A. 212; P. R. I, 326; P. R. I, 73, in which passages it is used in the common meaning.

Prophet, n. = *vates*, meaning especially in poetry not only prophet, but also poet: P. L. III, 36.

Punctual, a. once found in P. L. VIII, 23, and in a sense entirely of Milton's own coinage. Here, as derived from *punctum* it means as small as a point. (*punctum*.)

Religion, n. in the plural number, religions, in P. L. I, 372, used in the occasional sense of *religiones* = religious rites or services. (Cicero, Livy.) It has the common acceptation in P. L. XI, 667; XII, 535; S. A. 412, 854, 872, 1420; Son. XVII, 13.

Remain, v. In P. L. II, 443; IX, 43, and probably in P. L. VI, 38; I, 645 it is used as a transitive verb = to await, in imitation of the Latin, in which *manere* is sometimes found in this meaning. („*Te præmia manent*“, Virg. Aen. VII, 596.) Webster accounts for this use of the verb by the omission of the preposition to, but I should like to call it a Latinism of Milton's.

Rest, v. i. in a pure Latinism used in P. L. X, 48. Here „what rests“ = *quid restat*, what remains? The verb will scarcely be found elsewhere in this sense.

Ruin, v. i. = Latin *ruere*, to fall with violence: P. L. VI, 868. As a verb transitive it occurs in P. L. I, 593; III, 258; V, 228; P. R. I, 102; P. L. IX, 906, 950 etc.

Ruin, n. = *ruina*, a fall with violence and precipitation („*Tecta Pentheï disjecta non ruina*“, Hor. Od. II, 19.) in P. L. V, 567; VI, 193, and perhaps in Ps. VII, 60. It has the common acceptation in P. L. I, 593; III, 258; V, 228; P. R. I, 102 etc.

Sagacious, a. = *sagax*, derived from *sagire*, = quick, able to trace; scenting, perceiving by scent (*canis sagax*) once used in P. L. X, 281.

Shield, n. and **spear**, n. in P. L. IV, 785 with classical elegance employed for left and right, (cp. *παρ ἀσπίδος — ἐνὶ δόρυ; ad scutum — ad hastam.*)

Seem, v. used in P. L. VII, 83 in the sense of *videri* = to seem good, fit, advantageous. (cp. *Videbatur mihi, visum est mihi* etc.)

Silent, a. said of the moon, as is *silens* in Latin: S. A. 87. (*Luna silens* = the moon at her change, not giving light; see Pliny. Hist. Nat. XVI, 39.)

Sing, v. i. in a very elegant Latinism employed = *canere*, to perform on any instrument. In P. L. VI, 526 it is said of a wind instrument, a trumpet and in P. R. I, 172 of the performance on the harp.

Solicit, v. t. = Latin *sollicitare*, to disquiet, to disturb: P. L. VIII, 167; = to excite, to invite: P. L. IX, 743; **solicitation** = excitement: P. R. I, 152. (cp. Locke, „Solicitation of the senses“.)

Speculation, n. and **specular**, a. are employed by Milton in the original sense of *speculāri*, to look attentively about as from a watch-tower. (*specula*.) „Top of speculation“, P. L. XII, 589. = top that affords a view; „*Specular mount*“, P. R. IV, 236. = mount serving as a *specula*, affording a view. In P. L. IX, 602 occurs in the common acceptance of philosophical theory, reflection, conjecture.

Strike, v. t. P. L. I, 24: to strike peace = *ferire foedus*. (Livy.)

Supplant, v. t. = *supplanto*, to trip up one's heels: P. L. X, 513; hence = to overthrow: P. R. IV, 607. In the common acceptance it nowhere occurs in Milton's poetry.

Tract, n. in P. L. V, 498. applied to time, as *tractus* is in Latin. („*Perpetuo tractu aevi*“, Lucretius.)

Tyranny, n. in the primary sense of *τυραννίς* = absolute government, sovereignty, once employed in P. L. I, 124. In P. L. II, 59; XII, 95; S. A. 1291, it has the common acceptance; such has tyrant throughout Milton's poetry.

Various, a. in the primary sense of the Latin *varius*, varied with paintings and sculptures: P. L. VI, 84; and = of different colors: P. R. IV, 68. Cp. „*Auctumnus perpetuo varius colore*“, Horace, Od. II, V.

Vex, v. t. = *vexare*, to toss, to shake, said of winds in P. L. I, 300; III, 429; X, 314; P. R. IV, 416. („*Venti nubila vexant*“, Ovid.)

Virgin, n. It is used in P. L. IX, 270, as is *virgo* in Latin, meaning any young woman, whether married or not, endowed with beauty, modesty, chastity etc.

Virtue, n. = *virtus* = prowess, valor, spirit, courage, (*ἀρετή*) in P. L. I, 320; IX, 694; X, 372; XI, 690; S. A. 1690; Son. XV, 5.

I may be permitted to add a few words, most probably of Milton's own coinage and derived from the Greek or Latin.

Atheous, a. from *ἄθεος*: P. R. I, 487.

Debel, v. t. from *debellare*: P. R. IV, 605.

Disputant, a. from *disputans*; p. p. of *disputare*, in P. R. IV, 218.

Immedicable, a. from *immedicabilis*: S. A. 620.

Pontifice, n. = bridge — work (*pons — facere*): P. L. X, 348.

Recline, a. from *reclinis* = leaning, in a reclining posture: P. L. IV, 66.

Turn, n. from *turma* = a troop: P. L. IV, 66.

Succinct, a. from *succinctus*, p. p. of *succingere*, to tuck up: P. L. III, 643.

The endings of **altern**, **deform**, **magnific** Milton likewise has fashioned after Latin:

Altern, a. = alternate, from Lat. *alternus*: P. L. VII, 348.

Deform, a. = deformed (Shakspeare.) from *deformis*: P. L. II, 706; XI, 494. Deformed found in P. L. VI, 387; P. R. III, 86; S. A. 699.

Magnific, a. = magnificent, from *magnificus*: P. L. V, 773; X, 354. Magnificent: P. L. 502; X, 153.

II.

Epitheta ornantia.

Homer and the rest of the Greek poets and, in imitation of them, some of the Latins are fond of employing a great many epithets, adjectives, participles, substantives, simple as well as compounds, to raise the language and to give it a poetical turn. Milton does the same and the following is the list of such epithets as have been obviously taken from the Latin or Greek:

Adamantine, a. „Ad. chains“, P. L. I, 48 = „*Ἀδαμαντίνων δεσμῶν*“, Aesch. Prom. 6. „Ad. coat“, P. L. VI, 542 = „*Tunica adamantina*“, Hor. I. Od. VI, 14. cp. P. L. II, 646, 853; S. A. 66.

Amber, n. used not so much in respect of its color as of its clearness, brightness, transparency. (cp. „*Ἀλέκτρινον ὕδωρ*“, Callimachus. Ceres, 29.) „Amber stream“, P. L. III, 359; P. R. 288. „Amber light“, L'All. 61. „Amber cloud“, Com. 333.

Ambrosial = *ἄμβρόσιος*, which epithet has been interpreted in different ways. Milton uses it classically in P. L. V, 427: „Ambrosial night“ (cp. „*νύξ ἄμβροστή*“, Homer) and in Com. 16: „Ambrosial oils“. (cp. „*ἔλαιον ἄμβρόσιον*“, Il. V, 369.) „Ambrosial odours, flowers“: P. L. II, 245. „Ambrosial fragrance“: P. L. III, 135. „A. fruit“: P. L. IV, 219; P. R. IV, 589. „A. fruitage“: P. L. V, 427. „A. smell“: P. L. IX, 852. „A. fount“: P. L. XI, 259. „A. drink“: P. R. IV, 589. „A. weeds“: P. R. 16.

Brown, a. said of the myrtle, as *pullus* is in Latin, expressive, in the opinion of some, of a dark color: Lycid. 2. cp. „*Pulla myrto*“, Horace, I. Od. XXV, 18.

Built nobly, in P. R. IV, 239 said of Athens. cp. „*Ἀθήνας εὐκτίμενον πτολίεθρον*“, I, 501.

Dire, a. „Dire hail“, P. L. II, 589 = „*Dirae grandinis*“, Hor. I. Od. II, 1, 2. „Dire necessity“, S. A. 1666 = „*Dira necessitas*“, Horace. See: P. L. I, 93, 134, 624, 625; II, 128, 628, 629; IV, 15; VI, 248, 665, 766; VII, 42; IX, 643; X, 524, 543; XI, 248, 474; XII, 175; P. R. IV, 431; S. A. 626; Com. 207, 517.

Earth-shaking Neptune: Comus, 869. *Ἐρυσίχαιος* and *ἐρυσίχθων* are common epithets of Poseidon in Hesiod and Homer.

Fervid, a. „F. wheels“: P. L. VII, 224. cp. „*Fervidis rotis*“, Hor. I. Od. 1, 4.

Horned, a. said of a stream as *corniger* or *tauriformis* in Latin. „Horned flood“, P. L. XI, 831. Cp. „*Corniger fluvius*“, Aen. VIII, 77; „*Tauriformis Aufidus*“, Hor. IV. Od. XIV, 25.

Horrent, a. once used in P. L. II, 513, „Horrent arms“. cp. „*Hastae horrentes*“, Aen. X. 178.

Horrid, a. „H. shade“: P. L. IX, 185; P. R. I, 296; Com. 429. Cp. „*Horrentique atrum nemus imminet umbra*“, Aen. I, 169.

Hyacinthine, a. said of the hair of man in P. L. IV, 301. as in Odyss. VI, 232.

Ignoble, a. „I. ease“, P. L. II, 227. = „*Ignobile otium*“, Virgil. Georg. IV, 563.

Painted, p. p. „Painted Stoa“, P. R. IV, 253 = *Στόα ποικίλη*.

Proud, a. „P. battle“, P. L. I, 43 = „*Bello superbo*“, Aen. VIII, 118.

Red right hand, applied to God. cp. „*Pater . . . rubente dextra*“, Hor. I. Od. II.

Rosy, a. R. hands attributed to morning in imitation of Homer, who calls Aurora *ῥοδοδάκτυλος*.

Sable-vested. „S. v. night“, P. L. II, 962 = „*μελάμπεπλος νύξ*“, Euripid. Jon. 1150.

Speedy, a. „Sp. words“ = *ἔπεα πτερόεντα* (throughout Homer) once in P. L. I, 156.

Sceptred, a. = *σκηπτουῆχος*. „Sc. king“, P. L. II, 43. cp. „*Σκηπτουῆχος βασιλεύς*“, II. II, 87 and elsewhere. „Sc. heralds“, P. L. XI, 660 = „*Σκ. κήρυκες*“, II. II, 23, 567 a. e. „Sc. angels“, P. L. I, 734.

Tongue-doughty, in S. A. 1181 = „*θρασύστομος*“, Aesch. Spt. 698.

Triform, a. „Tr. moon“, P. L. III, 730 = „*Luna triformis*“, Hor. III. Od. XXII, 4.

Triple, a. „Tr. steel“, P. L. II, 569 = „*Aes triplex*“, Hor. I. Od. III, 9.

Unshorn, p. p. „U. Apollo“, Vac. Ex. 37 = „*Intonsum Apollinem*“, Hor. I. Od. XXII, 4.

Watchful, a. „W. fire“, Vac. Ex. 40 = „*Vigilem ignem*“, Aen. IV, 200.

III.

Disposition of Words.

The disposition of words is a department in which the influence of the ancient languages, especially of the Latin, is obvious. Any language, the more it obliterates and drops the distinctive forms of declension and conjugation, the distinctive endings of cases and persons, the less it is able of making free with the disposition of words. Such is the case with the English language. Though it has retained much of the great license which the Anglo-Saxon enjoyed, f. i. in the position of adjectives of which Shakspeare has many remarkable instances, yet it is confined to rather narrow bounds not so very much wider than those which the Romance languages have to keep. Inversion therefore is, upon the whole, to be employed cautiously.

It is true, there is a difference between the language of prose and that of poetry. The latter, with all nations, has the privilege of swerving from the well paved and well marked roads of the former, unless it push this license to an extreme and, itself familiar with its way, make the wanderer, who eagerly and confidentially follows, lose his own. Milton's language sometimes does so. Milton, the author of elegant Latin verses, „The first Englishman who, after the revival of letters, wrote Latin verses with classical elegance“, frequently formed his English verses after the model of the Latin ones and — to use a word perhaps too hard — forced his native language into the license of the ancient, imparting to it at the same time the character of antiquity. It is

wonder that by so doing he sometimes injures the sense and makes his language at a first view obscure. In Latin *f. i.* the adjective, let it be placed ever so far from its substantive, indicates by its number, gender and case, which way it is to be traced back: In English, as it is no such characteristics, it must keep within the reach of its substantive, or the reader loses his way. And so he does sometimes in Milton's verses; he, at first, is at a loss, in what manner to join the several words of a sentence, confused by bold inversions, and he is obliged to join them by referring to the sense.

Of such bold inversions the following passages give remarkable instances:

„Go, baffled coward! lest I run upon thee,

„Though in these chains, *bulk without spirit vast*“, i. e. bulk vast without spirit: S. A. 1238, ff.

„Under the *spreading favor of those pines*“, = under the favor of those spreading pines: Com. 184.

Inversions both of words and sentences are met with throughout Milton's poetry. To give but a few instances:

„What we, not to explore the secrets ask

„Of his eternal empire“ — i. e. what we ask, not to explore the secrets of his eternal empire —: P. L. VII, 95; a classical construction.

„The expectation more

„Of worse torments me than the feeling can“. i. e. „the expectation of worse torments more than the feeling can“: P. R. III, 207. Compare: P. L. V, 257, 58; P. R. IV, 32, etc.

IV.

Ellipses.

The figure of éllipsis, proper in general to poetry, has been employed by Milton almost to an extreme. Tending to the conciseness and terseness of the Latin, he compressed and condensed his style as much as possible, so that we meet with passages in which he did so to the detriment of sense, obscuring and confusing it in a considerable degree.

The frequent ellipsis of the personal pronoun as the subject of the sentence is remarkable. There are many passages in which this ellipsis has not been caused by a wish to avoid cumbersome repetition or by a freedom to be met with in conversational language, but strictly in imitation of the Latin or Greek, which languages do not employ the pronominal nominative in conjugation:

P. L. X, 930. „Both have sinned“ = we both, or both of us have sinned.

P. L. X, 875. „And wandering vanity, when least was safe“ = when it least was safe.

P. R. I, 137. „Then toldst her“ = then thou toldst her.

P. R. I, 221. „Yet held it more humane“ = yet I held it —.

P. R. I, 85. „This is my only Son, in him am pleased“ = in him I am pleased.

Much to the same purpose: P. R. IV, 441; P. L. VII, 218 etc.

Passages as P. L. II, 730; IV, 896 etc. are not to be reckoned amongst this number, as the omission of the personal pronoun of the second person, in interrogative sentences, is an established custom in the Old English language. See: Maetzner, Gram. II. p. 29.

Demonstrative personal pronouns and demonstratives are likewise classically omitted before relatives:

P. L. VII, 38, „So fail not thou who thee implores“ = thou him who etc.

The same way of speaking is met with in P. L. IV, 799; VIII, 43; S. A. 150, 273 etc. In P. L. IV, 888. and in Son. XXIII, 4. a man, any one is understood and in S. A. 295, „There be who“ corresponds to the Latin phrase *sunt qui*.

The frequent ellipses of the verb to be are remarkable. Though they can be traced to the very oldest periods of the English language, we see their number increasing, as the influence of ancient learning grows greater. The verb to be is omitted

- 1) before or after adjectives: S. A. 474; P. L. VIII, 515; P. L. XI, 252 etc.
- 2) after interrogative pronouns: P. L. 472; P. R. III, 205; S. A. 268, 349, 1044 etc.
- 3) most frequently as an auxiliary verb: P. L. I, 640; IX, 509; X, 853 etc.
- 4) even as the verb substantive (= there is): P. L. IV, 509; VIII, 621; IX, 504, 505;

P. R. III, 337.

A pure Latinism, at least in Milton, is the omission of a verb of utterance (to say, to speak, to answer etc.) before the direct form of speech. In narrative poetry the English language, especially the early English, is very fond of the phrases „quoth I, quoth he“, to introduce the words of a person who is going to speak. This ellipsis, of course, is found only in Milton's narrative poetry. A very remarkable instance of it is found in P. L. VIII, 490, „I, overjoyed, could not forbear aloud“: —

It is frequently found after a relative (cp. Latin *cui* etc.) f. i. in P. L. V, 404, 544, 519; VIII, 560; IX, 625; XI, 45, 461, 546, 884; P. R. I, 334, 493 etc. (Compare: Relative Pronouns.) Or in conjunction with **thus**: P. L. II, 988; IV, 902; V, 67; VIII, 367; X, 157 etc.

Or with **so**: P. L. IX, 960; or after a relative and **thus**: P. L. II, 968; IV, 634, 834, 885; VI, 281, 620; IX, 659, 1143; XI, 162, 334, 466, 603, 628, 683, 787; XII, 63, 79, 284, 386; P. R. II, 317; IV, 560 etc. After **when**: P. L. IV, 610.

The omission of the possessive pronoun where it is to be understood from the context and not required by the clearness of sense, I am inclined to regard as an ellipsis taken from the Latin. This ellipsis, though it frequently occurs in the language of common life, of our days as well as of Shakspeare's, would be improperly attributed to Milton for the same reason, as in the passage in which it occurs, the subject forbids to employ the above kind of language. It is found in S. A. 1717, „To himself and father's house eternal fame“. (Fathers = *patris* = his fathers.)

V.

Repetitions.

Repetitions of words, phrases and sentences are a figure of speech peculiar to the ancients and employed by them with great force and beauty on several occasions.

Words are commonly repeated, if they are emphatical ones and make a strong impression on the mind of the reader. Milton adopted this custom in P. L. VII, 182, 184, 186, 187; X, 850, 851; III, 178 — 180; P. R. II, 9, 10; S. A. 17, 18.

The repetition of adjectives or participles beginning with the same prefixes, especially negative ones, falls under this head. See: P. L. II, 185; IV, 231, 372; V, 898, 99; P. R. III, 429.

Repetitions of sentences, especially of emphatical sentences, are frequently to be met with in Homer as well as in Virgil, of whom the former is fond of employing the very same

se on many similar occasions, so that this repetition, sometimes, becomes almost tedious. Milton adopted this custom in P. L. IV, 640—56; VII, 25, 26; VIII, 459, 460; X, 1098 ff., but frequently he makes these repetitions less tedious by the altered disposition of words, f. i. in L. X, 1099, which is a remarkable passage.

Messages and orders, likewise in Homer are almost always related by their bearers in very same words in which they were received, and even this turn of speech, simple in itself but at the same time striking and of a peculiar force, we find adopted by Milton, though does not push it to an extreme, as Homer sometimes does. Thus in P. L. XI, 259, ff. though the whole of the words of the Father, yet two lines of them are repeated by the angel as including the main purpose of the message. cp. *ibid.* 96, 97, 98.

VI.

Addresses.

It has been pointed out already by Pope in his notes on his translated Iliad, I, 97. that ancient poetry the heroes are fond of saluting each other with appellations of respect and praise. So are Milton's heroes. With titles of this kind Adam and Eve, our first parents, almost always in the Paradise Lost address each other; of such titles Satan, Milton's powerful and terrible hero, frequently makes use with a peculiar force, and not only in a friendly way, but in derision; pompous and high-sounding epithets are employed. See: P. L. II, 11, 310, 311; 660; V, 600, 601, 772, 840, 41; IX, 27, 226, 273, 291, 568; X, 460, etc.

On this occasion I may be permitted to mention a peculiarity very striking in Homer not less so in Milton. He as well as his great master often makes his personages, after employing titles of the above kind, reason on them and assign reasons for their propriety, either with the help of sentences beginning with **for** (*γὰρ*) or by **interrogative** sentences: (P. L. 311, ff.) Sometimes the rhetorical trick of calling those titles in doubt, is employed, as in P. L. 773. **For** is found in P. L. II, 11; X, 461; XI, 297; P. R. I, 44; S. A. 332 etc.

VII.

Similes.

Milton's similes, a figure frequently employed by our poet, are very remarkable, as they sometimes formed strictly after the model of Homer. Like Homer, Milton is not only fond of illustrating one and the same object by more than one simile, but sometimes he follows his great master even in the construction of the whole period. Homer, after introducing by the help of the object to be compared, frequently, in giving the points of comparison, refers to the matter by a principal sentence beginning with a demonstrative pronoun or with the demonstrative article. So does Milton, employing instead of the demonstrative article the demonstrative personal pronoun (*q. v.*) and in so doing he swerves from the English and German constructions, where use of a **relative** or **and** is common and natural.

The latter construction, truly English and German, is found in P. L. I, 303, ff.; II, 285, ff. (where the relative pronoun is employed). P. L. II, 714, ff.; III, 543, ff.; IV, 183, ff.; IX, 513, ff.; 273, ff. etc. exhibit the simple and natural form of similes.

The Homeric construction, as it is found in Odyss. XIII, 33; XVII, 129, 520 and elsewhere throughout Homer, occurs in the following passages: P. L. I, 768 ff. (771),

„As bees

„In spring-time, when the sun with Taurus rides,
„Pour forth their populous youth about the hive,
„In clusters; **they** among fresh dews and flowers
„Fly to and fro; or on the smoothed plank,
„The suburb of their straw-built citadel
„New rubbed with balm, expatiate and confer
„Their state affairs; **so** thick the aery crowd
„Swarmed etc.“

Instances of the very same kind are found in P. L. I, 197 ff. (203); P. L. II, 636 ff. (640) and truly Homeric constructions, though not strictly of the above kind, in P. L. II, 488 ff. (492) P. L. II, 592, ff. (594) IV, 814, ff. (817) 980, ff. (983) etc.

Hendiadys.

The classical figure of Hendiadys is found in P. L. I, 684, 85: — „By him and his suggestion taught“, simply = by his suggestion. In P. L. X, 345, somewhat to the same purpose, „With joy and tidings frought“ = with joyful tidings frought.

I shall now go through the parts of speech, treating of them successively and trying to show, what is remarkable in etymology and syntax.

Etymology.

Noun.

As to the **gender of nouns**, a department so full of inconsistency throughout the periods of the English language, one instance may be found in Milton in which the influence of the Greek is obvious. Proper names of rivers are masculine, **Lethe**, however, in P. L. II, 583 is feminine, and most probably made so in conformity with the Greek *Λήθη*.

Verb.

Milton is fond of **abbreviating past participles** of such verbs as end in **t** or **te**. The past participles of these verbs in Milton's poetry are often equal to their infinitives and they correspond to Latin participles ending in *tus*, f. i. „interrupt“ for interrupted, in conformity with the Latin p. p. *interruptus*. This Latinism is not only found, when participles have dropped their proper signification and been converted into adjectives, but also in such passages as present participles as the very forms of verbs. It is applied, moreover, not only to verbs taken from the Latin through the medium of the French, but also sometimes to genuine English verbs, ending in **t** or **te**.

The following are participles of this kind:

Animate, (*animatus*) for animated, p. p. of to animate = to make alive, to quicken, „Animate with gradual life“, P. L. IX, 112,

Content, (*contentus*) more frequently employed than **contented**. It is the pure p. p. in P. L. V, 727, „Nor so content“.

Content is found in P. L. I, 399; VI, 461; XI, 180; XII, 25; P. R. III, 112, 170; S. A. 99; Sonn. X, 4; XXII, 14. In the underlined passages it is followed by the preposition with. **Contented** is found in P. L. III, 701; VI, 375; VIII, 177.

Devote, (*devotus*) for devoted: P. L. III, 208; IX, 901; XI, 821.

Increate, (*in—creatus*) for increated, usually uncreated; once occurring in P. L. III, 6.

Infuriate, (*infuriatus*) for infuriated, once in P. L. VI, 486.

Insatiate, (*in—satiatus*) instead of insatiated: P. L. II, 8; IX, 536.

Instinct, p. p. of to instinct = to impress an animating power on (Bentley): P. L. 937; VI, 752.

Instruct, (*instructus*) for instructed, once found in P. R. I, 439. **Instructed**: P. L. XII, 9, 557; S. A. 757. Cp. „Ship instruct with oars“, Chapman. (Nares.)

Interrupt, (*interruptus*) for interrupted: (not found in Milton's poetry) P. L. III, 84.

Intoxicate, (*intoxicatus*) for intoxicated, P. R. III, 328. **Intoxicated**: P. L. IX, 1008.

Ornate, (*ornatus*) for ornated, obsol. („Or had I that ornated style of Petrarch“, Taylor. Nares.) S. A. 712.

Satiate, (*satiatus*) = satiated: P. L. I, 179; VII, 282; IX, 792. Cp. „Satiare of applause“, Pope.

Situate, (*situatus*) for situated: P. L. VI, 641. **Situated** is not found in M.'s poetry. Both forms are authorized in modern English.

Suspect, (*suspectus*) for suspected: P. R. II, 399. **Suspected**: P. L. XII, 165.

Unsuspect, (*in—suspectus*) for unsuspected: P. L. IX, 771. **Unsuspected**: P. L. IX, 165.

Uplift, instead of uplifted: P. L. I, 193. This is a very remarkable instance, as to uplift is not derived from the Latin. **Uplifted**: P. L. I, 347; II, 7; VI, 317; VII, 219; XI, 746, 863.

Much more is to be said in

S y n t a x.

Article.

As to the use of the articles scarcely anything is to be alleged with certainty, for it is a privilege of poetry to make free with them. Most probably, however, some of the numerable omissions of the article, both of the definite and of the indefinite, originate in the poet's wish to give his style the conciseness and terseness of the Latin.

N o u n.

Position of nouns, see: *Disposition of words.*

The Accusative Case.

Of the **Greek Accusative**, as it is called, some instances may be found in Milton's poetry. Constructions that bear a strong resemblance to this accusative, most frequently occur in modern English, less so in old English. They originate, as it were, in a mistake in the changing of an active verb into a passive. In P. L. V, 549, however, in the sentence „Nor knew not to be both will and dead created free“, the accusatives „will“ and „dead“ have the

classical Greek meaning and such words as in respect of, as to etc. (*κατά*) must necessarily be understood. Passages of the same kind are: P. L. III, 186; IV, 739; X, 267. and especially Sonn. XI, 2.

Nouns used instead of Adjectives.

There is a kind of circumlocution, frequently employed by Homer and adopted by Virgil, in which an adjective, expressive of an essential quality of a subject, is changed into a substantive and made to be followed by the latter in the genitive case. In Homer we meet with such expressions as *Πριάμοιο βίην*, "*Εκτορος μένος*, *Ιερόν μένος Ἀλκινόοιο* etc. And Virgil, in imitation of Homer, has *violentia Turni*. (cp. „König Rudolfs heilige Macht“, Schiller.) In Milton many passages exhibit the same way of speaking. To give instances.

In P. L. VI, 355, „The might of Gabriel“ = mighty Gabriel himself. P. L. VI, 372, „The violence of Ramiel“ (cp. *violentia Turni*) = violent Ramiel himself. Phrases of the same kind are found in P. L. II, 964; VII, 508; IX, 270; and phrases of a similar kind in P. L. III, 384; V, 371; VI, 413; VII, 722, 780; VIII, 314; X, 144 etc.

Abstractum pro Concreto.

There are certain figures of speech, characteristic of the ancient languages, which introduced into modern tongues, give the style a cast of antiquity. The above figure is found in P. L. XII, 132, where the abstract „servitude“ is used for the concrete „servants“, „his numerous servitude“ meaning his numerous servants. Passages of the same kind: P. L. V, 394: „Autumn“ = fruits of autumn, harvest. P. L. V, 45: „Desire“ = object of desire. P. L. XII, 214: „War“ = warriors, army. P. R. I, 145: „Apostacy“ = apostates, etc.

A d j e c t i v e.

Adjectives used as Substantives.

In modern English, the singular of an adjective, not expressive of nation, sect or language etc. is commonly not used as a substantive, but it answers to a Latin neuter, and this use is not frequently met with. Milton's poetry, however, abounds with passages in which the English adjective has been used with the full license of the Latin. The neuter of the adjective frequently substitutes a substantive ending in *ness* or *ty* as in P. L. III, 45. „Enduring dark“ = e. darkness. P. L. IV, 115, „Pale“ = paleness; see P. L. X, 1009. P. L. IX, 212, „Tending to wild“ = t. t. wildness. (M. elsewhere employs wilderness in this sense.) In innumerable passages we see Milton in this department under the influence of the Latin. Highly remarkable passages are: P. L. II, 409, 438; III, 12; VI, 322, 323; VIII, 157, 453; IX, 57, 986; X, 844; IX, 483; X, 511; XI, 545; P. R. III, 11. etc.

Degrees of Comparison.

A Grecism (adopted by the Latin) must be called the use of the positive of an English adjective for the superlative degree. Homer has „*ἅλα θεῶν*“, II. V, 381 and Virgil „*Sanctae deorum*“, Aen. IV, 576. Milton in imitation of both has in P. L. IX, 795, „Virtuous, precious of all trees“, i. e. most virtuous, most precious o. a. t.

The **comparative** likewise is found in the Latin classical sense, as not referring to a previous object to be compared with, but **expressive of a high degree in itself**

and substituting a positive preceded by too. Thus we find „unwiser“ = too unwise, P. L. IV, 716, and „less attributed“ = too little attributed, P. L. IX, 320. Both of these passages exhibit pure Latinisms.

Even in the use and in the formation of the **superlative**, properly speaking, of the *Elativus*, in some passages Milton, in all probability, had his eyes upon the Latin. Superlatives of the above kind in English are formed by the help of most; (in German höchst) Milton, however, employs the Latin way of comparison in his translation of Psalm LXXXVI, 54, where between the two elative superlatives „most mild“ and „most merciful“, „readiest“ is inserted and must be reckoned an elative too. Perhaps P. L. VIII, 550. affords another instance of this use.

P r o n o u n s.

Personal Pronouns.

Homer most frequently uses the definitive article for the demonstrative pronoun. Milton takes a somewhat similar way with personal pronouns, giving them in a very large number of passages the sense of demonstrative pronouns and placing them emphatically at the head of sentences. Passages of this kind are: P. L. I, 615; VI, 774; VIII, 46 etc. In Milton's similes (q. v.) this demonstrative personal pronoun is frequently found.

Milton, moreover, adopting a way of speaking that is occasionally found in ancient classic authors makes a relative or participial sentence refer to a personal pronoun not really preceding but understood out of a previous adjective or passive pronoun. Thus in P. L. VI, 740 ff. „That from thy just obedience could revolt, whom to obey is happiness entire“, i. e. from the just obedience of thee whom Cp. P. L. V, 235, „Happiness in his power left free to will“, i. e. in the power of him (that is) left fr. t. w. P. R. II, 216, „How would one look from his majestic brow seated on the top of Virtue's hill“, i. e. from the m. br. of him (that is) seated on P. L. IV, 128 ff. „His gestures fierce he marked and mad demeanour then alone“, i. e. he marked the f. g. a. m. d. of him (that was) then alone. P. L. VIII, 423, „But man by number is to manifest his single imperfection“ = the imperfection of him (being single. P. L. IX, 908, 9 „How forego thy sweet converse and love so dearly joined“, i. e. the sweet converse and love of thee so dearly joined.

Relative pronouns.

Truly classical, in a very large number of passages, is Milton's use of relative pronouns and of relative adverbs too. As early as in Chaucer's works, relative sentences, especially such as begin with which, are used not to circumscribe an attribute but merely to join to a previous substantive or to a whole sentence a fact by way of explanation or as a consequence of it. In this case the relative sentences may be well exchanged for coordinate principal sentences, beginning with and and a demonstrative. This way of speaking, however, in the early periods of the English language occurs but occasionally: in Milton, the relative is employed with all the liberty of the Latin, to the influence of which the modern free use of relatives is, without any doubt, to be traced. In Milton f. i. we frequently meet with sentences that after a full stop begin with relatives. In such sentences the English relative strictly corresponds to the Latin relative. A reply, with a few exceptions, is commonly introduced by the help of a relative sentence, in which, moreover, the verbs to say, to answer etc. are frequently classically omitted. (See Ellipses.)

Passages that exhibit the classical use of relative pronouns: P. L. I, 81; II, 688, 746, 968; III, 692; IV, 440, 634, 659, 885, 834, 885, 946, 877; V, 307, 371, 404, 468, 506, 519, 544, 733; VI, 171, 149, 281, 620; VIII, 179, 560, 595, 618, 644; IX, 226, 270, 290, 342, 567, 625, 655, 659, 1143, 1162; X, 117, 124, 144, 159, 264, 383, 590, 596, 602, 966, 234, 458; XI, 45, 140, 162, 286, 334, 370, 453, 460, 466, 546, 603, 628, 683, 787, 884; XII, 79, 284, 386, 574; P. R. I, 334, 406, 493; II, 172, 317, 378, 392, 432; III, 43, 108, 121, 181, 203, 386; IV, 109, 154, 170, 195, 285, 499, 560.

In the underlined passages verbs of utterance, to say, to answer etc. have been omitted. In P. L. VIII, 644; X, 590, 234, 458; XI, 140, the relatives after a semicolon are classically used for demonstratives or demonstrative personal pronouns preceded by and.

Relative adverbs (instead of r. pronouns preceded by a preposition) have been classically employed in P. L. I, 156; II, 359; IV, 610; VI, 469, 679; VIII, 398; X, 115; XII, 63.

This classical use of relatives, as confined to narrative poetry, is found only in P. L. and P. R. and not in the rest of Milton's poetical works. Of the free use of relatives in other respects, conformable to the Latin and frequently met with in modern English, the whole of Milton's poetical works and his prose works too afford various and innumerable instances. In P. L. III, 143; IV, 1005; V, 27; VIII, 40; X, 613, which (*et id*) begins participial sentences and even interrogative sentences in P. L. III, 8; P. R. III, 125. In P. L. IX, 646; X, 163, 863; S. A. 826, „Which when he saw, heard, beheld“ corresponds to *quod quum* etc. and even two relatives are found in P. L. II, 584, „Whereof who drinks“.

The elliptical use of the indefinite pronoun **whatever**, P. L. X, 11, in conformity with that of the Latin *quicunque*, is to be called a Latinism. It has been adopted by Byron, who, moreover, makes the indefinite pronoun or adverb, formed with the help of ever, follow the substantive.

Verb.

Milton, in imitation of the Latin, occasionally uses **neuter verbs impersonally passive**, a construction common in Latin to translate the German indefinite pronoun man and in modern English expressed by „there is“, „there was“ etc. followed by a gerund. P. L. VI, 535, „Forthwith on all sides to his aid was run by angels many and strong“. Cp. P. L. X, 229.

The verb **to need**, sometimes, strictly corresponds to the Latin *opus esse*. In all probability Milton and Locke too, who uses this verb in the same manner, were under the influence of the Latin. To give instances. P. L. III, 340, „For regal sceptre then no more **shall need**“ = *opus erit*. P. L. IV, 235, „Whereof here **needs** no account“ = *opus est*. P. L. IX, 215, „Or where most **needs**“ = *opus est*. P. L. X, 80, „Attendance none **shall need**“ = *opus erit*. S. A. 1554, „No preface **needs**“ = *opus est*. The vulgar turn of speech „there is no need of a. th. or to do a. th.“ is found in P. L. VIII, 419; IX, 311; S. A. 1483; Com. 219.

Participle.

In the use of the **past participle** Milton is obvious to be under the influence of the Latin. In Latin, after a substantive in the nominative case or especially after an object preceded by a preposition, the past participle is employed instead of a substantive of the same root, followed by the genitive of the object. (*post urbem conditam* etc.). In Milton, the past participle is frequently employed in the very same way. Participles of this kind after a nominative are found

throughout the English language (see. Maetzner.) and Shakspeare has even such a phrase as „They set him free without a ransom paid“, I. Henry, VI, 3, 3. but constructions of this kind, formed by the help of prepositions, in modern English, at least in Milton's works are to be called Latinisms. They are found in the following passages: P. L. I, 573, „Since created man“. P. L. II, 685, „Without leave asked of thee“. P. L. III, 552, „After heaven seen“. P. L. V, 248, „After Eve seduced“. P. L. X, 687, „At that tasted fruit“. P. L. XII, 3, „Between the world destroyed and world restored“. P. R. IV, 106, „Without the highest attained“. S. A. 1006, 7, „Without much passion felt and sacred sting of amorous remorse“. S. A. 1103, „Prevented by thy eyes put out“. S. A. 1433, „After his message told“; and elsewhere in M.'s poetry.

Milton uses past participles in an active sense, in imitation of the Latin, in which certain participles of the passive voice are used in an active sense, as if derived from deponent verbs (cp. *juratus* = having sworn, *potus*, = pransus etc.) Participles of this kind are:

Conjured, (*conjuratus*) = having conspired, P. L. II, 693.

Declined, = having declined, P. L. IV, 353.

Escaped, = having escaped, P. L. III, 14; IV, 794; VI, 448.

Lapsed, (*lapsus*) = having lapsed, P. L. X, 572.

Rebelled, (*rebellatus*, occasionally used = having rebelled, rebellious) P. L. VI, 737.

Present participle.

Under this head falls the sentence, „They knew not eating death“, P. L. IX, 792. There is a doubt, whether eating in this passage be a gerund or a participle. Most probably Milton intended it as a participle having his eyes upon Aen. II, 377, „Sensit medios delapsus in hostes“. This construction in Latin is a Grecism.

I n f i n i t i v e.

The indicative is used instead of the infinitive in P. L. XI, 495, „Adam could not but wept“. The phrase „I cannot but“ in English is usually followed by the adnominal infinitive; (preceded by to) in the above passage, however, it conforms to the Latin *facere non possum quin*, and it is followed, not by the infinitive but perhaps by the conjunctive as in Latin, more probably by the indicative.

A d v e r b.

In the use of negative adverbs, the influence of the ancient languages is in some passages obvious. It is characteristic of all German languages, and of the English too, to employ, especially in their early periods, more than one negative for the sake of emphasis. Such is not the case in the ancient languages. In Greek in general and in Latin, one negative is invalidated by a following negative and both are equal to an enforced affirmative. Milton adopted this way of speaking which is scarcely found in the times before his own and which in modern times has become in all probability more frequent by the influence of the ancient languages. Double negatives of this kind are found in P. L. I, 335, „Nor did they not perceive the evil plight —“; P. L. I, 738, „Nor was his name unheard or unadored in ancient Greece —“; in P. L. V, 421, 548; XI, 396 etc.



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